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"Several Peasants fighting with knives.  
 "The Cottage Dinner. 1653.  
 "The Cobbler's shop. 1671.  
 "A Man standing on a Bridge angling.  
 "The Interior of a Dutch Ale-house, with figures drinking and dancing.  
 "The Inside of a Cottage, with a Woman suckling a Child.  
 "The Spectacle-seller.  
 "A Man, Woman, and Child at the door of a Cottage. 1652.  
 "Several Peasants at a window; one of them is singing a ballad, and another holds the candle.  
 "A Man blowing a Horn, leaning over a hatch.  
 "A Village Festival, with a great number of figures diverting themselves at the door of an ale-house. His largest plate."

We now turn to a list of prices of the pictures of Ostade, furnished by the public sales.

In 1744, at the sale of Lorangère, "The Backgammon players" was sold for £17. At that of M. de la Roque, in 1745, two little pictures representing half-length figures, one "A Sailor," the other, "A Peasant," were valued at £4 the two; another, representing "A Baker, who trumpets hot Bread," at £5.

At the sale of M. de Julienne in 1767, there were offered five pictures by Ostade; the first, painted in 1661, represented "The interior of a Chamber," in which, near the fire, are a woman and child, and four men, each holding a pipe, the fourth, sitting in the chimney corner, holds a pipe and a pot; to the right, near the casement, are a woman and two men standing. This picture, painted upon copper, was sold for £300. The second, dated 1662, represents the famous "School-master," which is in the Louvre; it sold for £260. The third, representing "The Players at Ninepins," by the side of a violin player, fetched £169. The fourth represents "A Man, a Woman, and two Children," one sitting in a chair, while the mother is feeding it; dated 1667, price £40. The fifth is "A Lower Room, lighted by a large casement," in which there are five figures, price £103.

At the sale of the Duke de Choiseul, in 1772, several pictures of Ostade:—"The Game of Shuffle-board," which we have reproduced (p. 220), sold for £186. "The interior of a house of Peasants" (the great smoking house, engraved by Wisscher), four principal figures, one with his back to the fire, fetched £356. "An Interior;" upon the table, which is covered with a cloth, are plates, bread, and glasses, near it a man and a woman, further off two children under a window, a third sitting in a chair, in the foreground a large spindle; price £120.

At the sale of the Prince of Conti, in 1777, an "Interior of a Peasant's house," dated 1668; the same, which at the sale of the Duke de Choiseul, sold for £356, now only realised £283.

In 1812, at the sale of the cabinet Clos, was put up, "An Interior of a Farm;" twenty figures, men, women, and children; advance to the sounds of a bagpipe; a child sitting upon a bench. This picture sold for £242. It came from the cabinet Servad of Amsterdam, where it was sold in 1778 for 2,430 florins, or about £243.

At the sale Laperrière, in 1823, the same picture fetched the price of £613; "A Rustic Interior," £168.

In 1825, at the first sale of the Prince Galitzin, was sold for £520 a picture by Ostade, representing "An Interior of a Smoking-house."

At the sale of the Chevalier Erard, in 1832, was sold "The Dutch Smoking-room" (p. 217); a woman and four men by the side of a violin-player, accompanying a woman who is singing, other persons talking or smoking; price, £400. "The Adoration of the Shepherds," which Ostade is said to have painted on the birth of one of his children, produced £470.

At the sale of the Duke de Berry, in 1837, was offered "The Village Dance," No. 14 of the catalogue. This very capital picture, dated 1660, has been engraved by Woollett; it was valued at £880. In 1768 it made part of the collection of Gaignat; in 1777 that of Randon de Boisset; in 1801 that of Tolosan.

At the sale of Paul Perrier, 1843, "The Fish-market" was valued at £440; "The Empiric" at £240.

Adrian Van Ostade signed his etchings and his pictures as indicated below:—

AO AO

A. ostade

## PICTURES IN EDINBURGH.

LONDON has splendid galleries and magnificent pictures. The National Gallery and Marlborough-house contain priceless gems. Then in the halls of English nobles the works of the immortals are to be seen. Also, for those who have time, there are Hampton-court Palace and Dulwich with their treasures, rich and rare. The Londoner need not travel to Venice, Vienna, or Rome. There is much for the stay-at-home traveller to see and admire.

Edinburgh has, also, a collection of pictures, but little known, but which is an additional attraction to that beautiful and romantic city. Though of recent growth, it promises to do credit to Scotland, and to supply that deficiency in the study of art which has hitherto prevailed there to so great an extent. This fine collection, to which we beg to call the reader's attention, consists of that class of the genuine works of the great masters which are more especially of an instructive character to artists, rather than such as are usually selected with a view to the adornment of a gallery as a public spectacle. The directors wisely seek pictures which may be relied upon as safe models—upon which the student may advantageously form his taste and correct his practice. Although these may prove less attractive to the cursory observer, or be less calculated to dazzle by the brilliancy of subject and effect, the advantages of such a course of instruction are too obvious to require much detail in this place, as its tendency is to exalt and purify public taste, to moderate the extravagancies of the untutored aspirants in arts, to check the dangerous precipitancy with which they are too apt to overstep the slow and certain measures by which alone excellence in art is to be obtained, and to assist the artist in subduing the delusive estimate of his own powers which he is so ready—especially if he be very inexperienced—to form; for it is true, as has been well remarked, that "those accustomed to teach in the academies of painting, have generally found that the slow and laborious student was more likely to rise to eminence, than those who pressed forward in the confidence of genius." After everything is acquired that experience can teach, an ample field will yet remain for the exercise of genius and invention. The scope is boundless. But the basis of painting ought to be laid in study, in an intimate knowledge of the works of the best masters, in acute observations of nature, and unwearied combat with the difficulties of execution. These are the substantial promoters of the art, and in so far as associations or private patronage can supply facilities of employment, and objects of emulation and study, they have done their part.

The Royal Institution, in which the Edinburgh collection is placed, stands in Princes-street, not far from the finest of Scotch monuments, that erected to the memory of Sir Walter Scott. The original collection, acquired at considerable expense by the directors of the Royal Institution from various private collections in Italy, has, from time to time, been enriched by additional pictures, the gift of persons friendly to the advance of art in Scotland. There are also added some pictures of modern artists, acquired by or presented to the institution; but the most important addition is that of the valuable collection of paintings, marbles, and bronzes, the property of the late Sir James Erskine, Bart., of Torrie, which, by an arrangement recently entered into by the Board of Trustees and the trustees nominated by the late Sir James Erskine, are now deposited in the galleries of the institution. On his death, Sir James Erskine, of Torrie, bequeathed to his brother, Sir John Drummond Erskine, his whole property

under burden *inter alia*, "That at his death he make over to the College of Edinburgh, to be entailed upon it, all my pictures, bronzes, and marbles, in the House of Torrie, for the purpose of raising a foundation for a gallery for the encouragement of the fine arts. And for the better security of this, I nominate and appoint my next heir of entail and the succeeding heirs of entail to the estate of Torrie, chancellor of the college—the sheriff of the county, and the provost of Edinburgh, to be trustees." Sir James died in 1825, and his brother died in 1836, when the trustees removed the collection to the College of Edinburgh, and by special agreement in 1845, between them and the Board of Trustees for arts and manufactures in Scotland, the entire collection, the pictures of which are in the finest preservation, and have been collected with much judgment as choice specimens of the works of the different masters, especially in the Flemish and Dutch schools, were placed under the charge of that Board in the Royal Institution. The institution, comprising the two collections, is open gratuitously to the public, two days each week—three days being set apart for the accommodation of students of art, who are supplied with tickets on applying at the office. On entering, the first picture that attracts the eye is "The Lomenilli Family," one of the most distinguished in the Republic of Genoa. It is on canvas nine feet square. This is, perhaps, the finest specimen of Vandyck's pencil now in Great Britain. It is in good preservation, and abounding in all the peculiar excellencies of that great master; in the rich and mellow tone of colouring, the delicacy of touch, and above all, in the power he possessed of displaying character in his portraits. The principal figure is probably the most successful example Vandyck ever produced of masculine beauty, and noble and unaffected bearing in attitude and expression. Another picture of Vandyck's, is the "Martyrdom of St. Sebastian," which has always been esteemed one of the best historical works from that master. The attendants, five in number, are binding the martyr to a tree; two are Roman soldiers on horseback. The landscape and background are in beautiful harmony. It is the sketch for the finished picture now at Munich, which Sir Joshua Reynolds saw at Düsseldorf. He says, "He never afterwards had so brilliant a manner of colouring, it kills everything near it." Behind it are figures on horseback, touched with great skill. This is Vandyck's first manner, when he imitated Rubens and Titian, which supposes the sun in the room. In his pictures afterwards, he represented the effect of common daylight. Both were equally true to nature, but his first manner carries a superiority with it and seizes our attention; whilst the pictures, painted in the latter manner, run a risk of being overlooked. A picture of Titian's, on a panel, called "A Landscape," is a fine specimen of that great master. It is one of four panels painted by Titian, to ornament the bed of his patron, the Emperor Charles V., representing morning, midday, evening, and night. Jerome Buonaparte, when the bed came into his possession, removed the panels and had them framed as pictures. After his departure from Spain, the bed and the four pictures were restored to their original owner, the Duke of Vivaldi Pasqua, from whom the one in the collection was purchased. A "Madonna, Infant, and St. John," is one of the finest specimens of the master which has been exhibited in this country. The "Summer," "Autumn," "Winter," of Tintoretto are bold but somewhat extravagant sketches. There are two very fine specimens of Barbieri; one representing the repentance of St. Peter, and the other the Madonna, Infant, and St. John. One of Huysman's pictures, entitled, "Landscape with Cattle and Figures," fully bears out the criticism common on Huysman—that his pictures generally have a striking effect of light on the foreground. In the same collection there is a woodland scene, in the fresh, juicy manner of Hobbema, with a river-bank in the foreground, on which appear some small figures. Another Hobbema is a woody landscape, has the remarkable light pencilling of the foliage for which that artist was celebrated. A picture of a young lady, richly attired, presenting flowers to the Infant Saviour seated on the knees of the Virgin, is attri-

buted to Titian, on account of the splendour of the colouring and the exquisite truth and transparency of the flesh in shadow. At any rate, it is of the time of Titian, and belongs to his school. There is one Cuyt, which appears to be an early picture. The scene is a sunset, in a Dutch landscape. In the middle is a river with several groups of nude figures some are about to plunge in—others are already immersed. They are principally in shadow, with strong gleams of light on their shoulders, producing a peculiar yet harmonious effect that tones well with the view of a distant town, and the softened tints of a serene evening sky. There is one fine picture by Jacob Ruysdael: it is apparently a Flemish view, with a river in front, a richly wooded and broken bank in the middle distance, and the lofty towers of a church more remote. On the left is a group of gnarled oaks, for delineating which Ruysdael was so famous. The figures are painted by P. Wouwermans. It is an harmonious and forcible picture. There are two pictures by Francis Snyders; the one called "A Wolf Hunt," is a very large forcible picture, in which the fierce rage of the wolf, surprised in feasting on a slaughtered deer, is energetically displayed in seizing one dog by the buttock, while his own fore paw becomes the prey of another courageous hound; the other, "A Bear Hunt," in spite of some spirit in the dogs, is a very inferior picture. There is a beautiful Italian landscape by Richard Wilson, affording an exquisite specimen of the skill of the English Claude in aerial perspective and clear sunny effect. The scene is on the borders of a small lake, on which rises a steep bank covered with wood, and crowned by a village. A "Salvator Rosa" will also please his admirers. The scene is the shore of a wild lake on which appear several armed banditti. A rocky boundary on the further side occupies the middle distance on the right, and declines so as to give a distant view towards the left hand. There are a few straggling trees, but the whole composition is grand, solemn, and forcible, with the utmost clearness of aerial tints. There are several pictures by Dutch and Flemish masters for those who admire that homely and faithful style of art for which those painters are so famed. A picture of Poussin is one of the gems of the place. It is a "Land Storm," with beautifully designed figures in the foreground and middle distance. The conception is poetical, full of vigour and genius. The branches of the trees, the drapery of the figures, and the action of their muscles, proclaim the violence of the tempest, before which man and cattle are succumbing. A dark lurid tone presides over the scene in unison with the scorching heaven and the allied lightning that strikes on the castellated cliffs in the distance. One of Guido's pictures also adorns the place. It is an "Ecce Homo," or a Christ crowned with thorns—one of that artist's favourite subjects. The mild resignation of the picture triumphs over mortal agony. The colouring is of that lucid softness that gives a charm to the principal works of this master. One other picture also we must allude to—one of Backhuysen's. It is the "Return of small Craft into Harbour during a brisk Gale." Figures on the jetty are observing the entrance of a vessel. The water is broken with his usual skill, and tones well with the lowering sky. But, after all, the pictures we like best in the collection, are some of the moderns. We believe as much in the present as the past. Old art, like old wine, is not necessarily good. There are exceptions, occasionally, in favour of what is new; and Edinburgh can boast of some of the exceptions. Among them are some of Etty's pictures. If one goes into the celebrated Vernon Gallery, he almost forgets that Etty painted anything but *genre* pictures. He forgets that Etty started as an historical painter—a calling he forsook when the British public fell in love with his women—nude, large-eyed, and black-haired. But of his historical power Edinburgh has some splendid specimens, superior to the "Joan of Arc," another of his pictures in the historical style, exhibited in the Dublin Exhibition. There are five of his pictures in Edinburgh. We give them in the order of their merits. The first is "Combat—Woman interceding for the Vanquished," then "Benaiah slaying the two lion-like men of Nob," and a series of three pictures

representing the story of Judith and Holofernes—the last especially is a gorgeous and striking picture. Judith, and Holofernes, and the maid are very fine. In one picture we have the maid listening at the entrance to the tent, while Judith within is doing the bloody deed; then we have in another, the terrified appearance of the maid as Judith issues from the tent with the head of Holofernes in her hands. Etty in this series of paintings has succeeded in telling the entire story with wonderful accuracy, and fidelity, and power. It will be long before we gaze upon three such magnificent pictures again. Turning away from their terror and splendour, there are two pictures of a different description which you will do well to look at before you leave the rooms. The one is a delicious picture of Paton's, "The Reconciliation of Oberon and Titania." Theatrical managers know how difficult it is to put the creatures of fairy mythology

up with life and beauty was soon seized by a stronger. Another fine modern picture, also, is "Christ teaching Humility," by Robert Scott Lauder. This, with Paton's picture, was purchased by the Society of Arts in Scotland, and was presented by them to the collection. This society was the first of the Art Unions established in Scotland, and has an income, we believe, of about £4,000 a-year.

One advantage which you have in the Edinburgh gallery is, that you have plenty of time and room for the study of the pictures. You are not jostled or inconvenienced by your company. A thing that strikes onewith amazement is, that in the modern Athens—the home of all that is elegant and refined—you should be requested not to spit. It is strange that in such a place such a notice is necessary. We mention the fact with profound respect. It is said the arts refine the manners; let us hope such will be their effect in



THE GAME OF SHUFFLE-BOARD.—FROM A PAINTING BY ADRIAN VAN OSTADE.

upon the stage—their machinery and art are too gross and sensual for that, as is at once apparent, whenever they try to act the "Midsummer-Night's Dream;" but it is different with the plastic arts. What the one cannot, the other can. You can paint them, and Mr. Paton has done so in one of the most delicate and delicious pictures we have ever seen. Every inch of it is alive with fairies—dancing under mushrooms—drinking from acorn cups—sleeping in flowers. Fairies with light-blue eyes and ruby lips gleam on you from every corner. The canvas is crowded with incidents. It is a picture you might gaze on for hours. The other picture to which we refer, is a noble fragment of the genius of Scotland's great painter, Sir David Wilkie, being an unfinished picture of "John Knox administering the Sacrament at Calder House." It is an outline, nothing more. The hand that was to have filled it

Edinburgh, and that in a few years the obnoxious notice may be taken down.

A happy hour may be well spent in the Edinburgh gallery. If you be no artist, your contact with art will lure you out of yourself into a nobler and larger sphere—and if you be an artist, your soul will burn purer, and your aim will be higher than before. In the words of Barry Cornwall:—

"There is Raffaele still before thee, Titian, Michael, Rembrandt all,  
Now for a vigorous effort; trust thy sinews and thou shalt not fall.  
In thy land is Hogarth's glory; side by side with Reynolds' fame,  
Much to spur thee, naught to daunt thee; DARE, and thou shalt do the same."